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ABSTRACT

The discussion and activities in this booklet are designed to "tune in" language arts teachers to children's language so that they appreciate and respond properly to student language development. Chapter topics include responding to authentic/inauthentic child language, keeping records of children's spontaneous language and relating the words to basal readers and word lists, transferring key words from children's spontaneous language to "word banks," relating spontaneous language to decoding skills, teaching encoding skills for speech and writing, relating child language to other skills and activities, and using oral reading in language and mathematics activities. Appendixes contain a lesson plan for language workshops, a list of the 250 most commonly used words, and D. D. Durrell's list of rhyming phonograms in high frequency words. (RL)

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LANGUAGE EXPERIENCE - VOL. II

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INTRODUCTION

My purpose in writing this booklet is to begin to answer some parts of the following complex questions on Language. These questions are related to one another and to the Responsive Educational Program.

Some of the questions are:

*How do you turn teachers on to children's language?

*Then how do you use children's language? For example, After you take dictation, what do you do with all the words?

*How do you keep track of children's language -- their words and stories? How do you keep track of words in word banks?

*What do you do with all the words and stories?

*How do you use Basal Readers?

*How do Basal Readers relate to LEIR?

*How does a child's natural vocabulary relate to words presented in texts?

*How do you keep a record of what vocabulary the children have used?

*How can the children learn to read if we don't use texts? LEIR doesn't teach skills does it?

*How can we teach skills that are related to children's experience and then relate reading and language skills to a child's experience in other areas of the classroom?

*How do you relate words to art, writing, spelling, phonics, sight words, vocabulary?

*How do you teach children to write and spell?

*How do you help children with perceptual problems? (See art techniques for recognition of letters and phonics in this booklet, pages 20, 26.)

*How do we know children can read words needed to pass achievement tests?

I would like to give credit to Follow Through Program Advisors who have helped me to formulate some of these questions. Many ideas have come from responses to my paper "Sharing of Interest Areas in Language Experience" written for a workshop for Follow Through Program Advisors, Goldsboro, N.C., October, 1970.

The paper models "specific examples" from suggestions from Program Advisors and teachers whom I have observed, from my individual consultations in Goldsboro, and from my own teaching experience. I have also used examples and suggestions from Laboratory staff, and consultations with Juanita Sagan.

Margot S. Biestman

Margot S. Biestman

1. Many ideas which I have used have been developed by:
Sagan, Eugene B. Ph.D; Sagan, Juanita B.M.A. -- "The Creative Behavior Process," Institue for Creative and Artistic Development, Oakland, California. Copyright, 1967. I have further developed and modified these ideas for the Responsive Educational Program.

AUTHENTIC OR SPONTANEOUS LANGUAGE AND ACTION OF CHILDREN[2]

A Program Advisor wrote that his problem was "how to turn kids on to language, writing, etc."

The problem to me seems not how to 'turn kids on' because they already are, but rather how to 'tune teachers in.'

To begin to appreciate a child's 'authentic' or spontaneous language and to help him to appreciate it, observe and listen to children talking to each other during free exploration, snack, or at recess. These are times when children are most likely to be using their language naturally, authentically or spontaneously. They will be talking about what they want to say to each other rather than giving back to the teacher what they think she wants to hear. If a teacher writes down what children are doing and/or saying spontaneously and then reads her description back to a child or group of children, she is showing acceptance and showing her appreciation for the child's language, his culture and his authenticity. She will also be increasing her sensitivity to children by careful observation.

When a child realizes that a teacher appreciates and accepts his language, he may be more willing to describe his paintings with words that he wants to use rather than words for the teacher. And he may use the experience to develop his healthy self-concept.

A Program Advisor in Berkeley[3] reported to me what he had done during his first classroom visits. He observed children at their spontaneous play, and wrote down what they were doing as they played with the blocks. Later, the boys took out a tunnel, the ends of which had been labeled "in" and "out."

---

2. "Authentic" response - "Creative Behavior Process" as developed by Eugene Sagan Ph.D and Juanita B. Sagan M.A., Institute for Creative and Artistic Development, Oakland, California, copyright 1965.
3. Edited by Berkeley Program Advisor.

As they drove in and out of the tunnel the P.A. wrote down what they said and did, adding his own interpretations of their actions; e.g. "Bob pushed John into the tunnel. "Cut that out,' said John (angrily)."[4] He told the boys that he had written down what they had done and said, and asked them if they would like to hear what he had written. They said they would, and smiled on hearing "their" story. He asked their permission to read their story to other children. During the class meeting, he read to the group; many then asked him to write about them.

In a kindergarten - first grade classroom - he went cut with the children at recess time. A boy asked to take a magnet outside, and he and the P.A. went looking for pieces of metal in the yard.

"Two or three others tagged along. As they wandered, we found a snail, paused, knelt down, and talked. I told the children that I was interested in what they were saying. I asked them if they would like to go back into the room so that I could write about what they were doing. One boy said yes. This boy suggested that the story be titled "Snails." I wrote "Snails" at the top of the page. A second boy added two sentences about a camping trip, where he saw a bear and some bees that someone was raising. Then the first boy suggested that the title needed to be changed to "Snails and Bees and Bears."[4] A girl joined in and added a sentence about her baby sitters. The girl said that she wanted to write. She began, after watching the adult write, forming some letters and scribbles on the next line."

The Program Advisor reported that the value of this experience was the responses of the two classroom teachers. The teacher in the first classroom, after observing him and the childrens' responses to the stories said, "I would like to be doing more with dictation." Three weeks later, six or seven dictated stories with illustrations were on display in her room. The teacher in the second classroom remarked that she was having a difficult time getting

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4. Words underlined once appear on the list of 250 Most Commonly Used Words. Words underlined twice appear on Durrell List of Rhyming Phonograms.

dictation going. "The "door" was then open for the Program Advisor to help the teacher get started with dictation -- by providing written materials on dictation and by consulting with the Laboratory staff for the next step in development.

The following is an example illustrating how a teacher's description of a child's action contains words from Basal Readers, the 250 most frequent Word List, and Durrell's Phonogram List. Barry Barnes told me a story of his visit to Ron Warner's home. Barry began to describe in his own style the action of Leleng, Ron and Liz Warner's elder daughter. Barry played "Respondo" by describing verbally what Leleng was doing.

Barry reported Leleng's delight in his appreciation and his acknowledgment of her actions:

> Leleng jumps up and down -- faster and faster -- she falls on the floor -- and lies still, very still -- she grins, smiles -- I see her teeth. She jumps up, hugs her Daddy -- she runs to her Mommy -- hugs her Mommy -- and kisses her."[4]

Leleng is a pre-school child. A teacher in K,1,2,3, may want to write down what a child is saying or doing and read it back to them.

The words which I have underlined once appear on the 250 Most Commonly Used Word List. The words underlined twice appear on the Durrell list. Surely this is more lively than "See Spot run and jump. Spot runs fast. Sally hugs mother." The same words appear in each example. One is alive, the other dead.

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4. ibid. Footnote 4, page 3.

INAUTHENTIC OR UNSPONTANEOUS LANGUAGE AND ARTWORK OF CHILDREN

The following is an example of a child's "inauthentic" response in art and language:

> A child has painted a picture of a child... (She has copied it from the girl sitting next to her). Her picture shows a child with eyes looking down (sadly) and with a mouth turned down. She has painted a smile over the turned down mouth. She has copied the smile from the other girl's picture. She has painted a tree, a house, some flowers. The teacher asks her to tell about her picture.
>
> The child says: "I am happy. The grass is green. There is a flower."

The words which I have underlined appear in primary texts and on word lists, however the language is dull, somewhat dead -- "inauthentic." Her painting and description do not relate to her spontaneous action or conversation at school which the teacher has observed and described.

One way to begin to avoid using children's inauthentic language and art work is for the teacher to begin to observe and describe children's language and action, then read back to them what the teacher has written. See examples on previous pages.

In the following pages, I give specific examples and possibilities for taking the next step in furthering the use of spontaneous language and action. Refer specifically to Chapter 4, Relating words from Children's Spontaneous Language or Action -- to art -- how children choose a key word and the transfer

5. "Authentic and inauthentic response" - ibid. footnote No. 2, page 2

of key word to word cards for word bank. By trying out these examples teachers may further the possibility of obtaining authentic art work and description while at the same time helping the child to relate his experience in several different media.[6]

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6. Process of "integration," Sagan, Eugene B. and Juanita. Ibid. Footnote 1, page XXX

CHAPTER THREE

KEEPING RECORDS

An Example of Recording Children's Spontaneous Language -- Related to Words in Basal Readers and Various Word Lists

After the teacher becomes accustomed to the idea of observing and listening to children and writing down just a few words about what each child says or does, then reading these words back to the children, I suggest that she keep the papers on which she has recorded the children's language and action. She may find that words in a child's vocabulary correspond to many presented in Basal Readers, on the 250 Words Most Commonly Used List and on Durrell's List of Rhyming Phonograms. (Refer to Chapter 10 - More on Keeping Records and Relating Language to Other Skills and Activities, Page 32 later in this paper).

The following is an example of a process which I used when teaching.[7] During a group meeting time each morning for two months, when the children first arrived at school, I wrote down one sentence which each child said spontaneously.

Example: My cat got in a fight last night.
Hey, get off my foot.
Beat you, boy.
I got a new dress on.

I read back to the children what they had said. At times I let them hear on tape what they had said.

Often I asked them to draw pictures of the action which took place during an event which either they or I described.

I kept a record of the children's sentences and words in a file box. I wanted to find out what words the children had in their vocabulary and to help them become aware of their own vocabulary and that of others. I wanted to expose the children to more vocabulary, to enrich their present one. I compared

7. Biestman, Margot S. "My Kindergarten" - to be copyrighted - permission for copyright granted to Far West Laboratory by permission of the author.

words in their spontaneous language file with words I found in many primary texts, the "250 words most commonly used by primary children" and Durrell's List of Rhyming Phonograms. After I compared them, I wrote down those words that appeared in both the child's vocabulary and on the list which I had prepared. I was particularly interested in using words which contained different phonetic sounds in English. I would use these words to teach reading later through use of acting, sight words and phonics games (refer to later chapters in this booklet). The child's vocabulary, plus his new vocabulary learned throughout the year are what he takes with him into the next grade.

As I wrote samples of the children's vocabulary, my co-teacher worked with some children in a group sharing time, and some other children shared in their own group.

During this time -- (approximately 20 minutes) in the early morning, the children talked about what had happened at home that night, on the school yard that morning, or about what had happened the day before at school. I felt it was important to write down the children's language at this same time each day -- just a few words for each child -- always reading back to them what I had written. It was a good beginning of the day, a sampling of language from the same time, of the same type, and children enjoyed recalling events they participated in. At times my co-teacher and I alternated writing, so that both of us could become aware of and involved in this activity.

In a Responsive classroom, I suggest that the teacher and/or assistant write down spontaneous language in a similar way while the other works with children during a free exploration time or on a learning episode.

CHAPTER FOUR

KEY WORDS AND WORD BANKS

Relating Words from Children's Spontaneous Language or Action (Same Words Which Appear in Basal Readers and Word Lists) to art:

How children choose a key word and transfer key word to word cards for word bank:

A child may illustrate his own word story which a teacher reads back to him. (e.g. Barry's description of Leleng's action, a Berkeley P.A.'s description, and illustration of what children in my class have said, Pages 2, 4, 9).

Teacher: (to a group of children to whom she has read back what she has written). "Close your eyes. If you have trouble keeping your eyes closed, cover them with your hands. Think about what you said or did that I just read to you. Think about your favorite part. When you are ready, open your eyes and draw a picture of your favorite part of what I read to you."

This direction is broad enough so that each child may have an individualized experience. After the children have drawn pictures, they may wish to tell about what they have drawn. A direction so broad as this one may cause trouble for the teacher. The teacher may limit herself to writing just a few words of what the child tells about his picture in order to avoid a possible "overwhelm" of too many individuals and too many words for one teacher to handle. Example: (from Leleng's story)." This is me"or"This is Daddy"or "I'm hugging Daddy."

As these words all appear in texts and on lists, the teacher may give the child his favorite word on a card for his word envelope or his personal word bank. She may choose to take one word from the group that day, to teach the group the same word -- e.g. hug. A teacher may choose to have the children act out the word, as in charades, having others guess the word, or they may rhyme it with bug, dug, etc. And let the children make up a song with rhyming words, each child taking the rhyming word he likes most, to put in his own word bank. If a teacher is acquainted with what words the children say are the same as the ones in texts, she will know what words to focus on and she will be teaching words presented in texts without using the text itself.

To illustrate how to help a child relate his words or description of his action (which also appear in texts and on lists) to his art work and then to reading, I will describe a meeting in Goldsboro with Sally Miller and LaSara Nunez, Program Advisors from Fresno.

When Sally entered the room she said to Frank Lowry, "I'll meet you at 4:00." I wrote that down, and waited for the appropriate moment during our discussion on language to demonstrate the following technique. I asked Sally to close her eyes and to draw with her unaccustomed hand a picture of her and Frank meeting at 4:00.

During a drawing experience I ask adults to close their eyes and to draw with their unaccustomed hand because "closing the eyes and using the unaccustomed hand helps an adult to bypass the inner-critic of himself who may have been a teacher or a parent telling him he couldn't draw." [8] Closing the eyes often gives adults permission to draw more freely because they do not get into the position of expecting too much of themselves ..... They are often delighted with the art products which many could not do with their eyes open, and they often are willing to retouch the sensitive and artistic child within themselves.

8. Sagan, Eugene B. and Juanita, ibid., footnote 1, page XXX.

Sally drew a picture of herself and Frank in a room full of people..... a concept of space, relationships of people to one another, relationship to environment ..... illustration helping develop a healthy self-concept, as well.

Sally said, "Here's me and this is Frank ..... and the people." -- words which I have underlined are on the 250 word list.

I use this example to illustrate how simple easy-to-read words are part of children's as well as adults speaking vocabulary. A child's speaking vocabulary is a resource for him. He will be able to read some of the words contained in his speaking vocabulary. Many of these words correspond to those found on most commonly used words lists, similar to those found in texts. It is more exciting and more alive for a child to find these same words in his speaking vocabulary, and he may be more likely to want to learn to read them.

After a workshop in "Use of Spontaneous Language" for teachers, assistants, and community aides in Berkeley, Cora Williams, P.A. gave me feedback from some of her teachers and from herself:

> "_____responded that she had never thought of that..... checking a child's language with a list rather than checking the list against the language.....You and Jane Pechman took the language that was spontaneous and out of this language you pulled out words that were on the list. So many times teachers will use the list--introduce the list to the children and then say 'See how many words you can read from this list,' instead of the other way around."

Some teachers have expressed some difficulty in teaching the concept of sentence structure. Children speak in sentences spontaneously and may understand the concept of "sentence structure" if they are given an opportunity to hear and to appreciate what they say and do in the context of their spoken language and art work. Much the same as Sally's example above: "Here is me and this is Frank..... and the people." This is a simple sentence. After reading back to a child what he has said, a teacher might ask him if he can read any of the words he said, and then ask him to draw a picture of what he has said. "A simple sentence describes someone or thing ... acting as being -- as does a picture if it communicates."[9] After drawing, a teacher might deal with parts of the "sentence" by asking a child to write three words about his picture, or tell or write what he likes or doesn't like about his picture. She may ask a child which word he likes most, and find rhyming words for it, or ask him which words he wants the teacher to write for him. Limiting the number of words helps the teacher as well as the child. She and the child will not be overwhelmed by too many uncontrolled words all over the room. Sally chose "Me and Frank." I wrote "me and Frank" under her picture -- and we talked about putting those words, or one of them on a card for her word bank.

Teachers may do the same thing with children. Individual word banks are for children to put in the words which they know how to read. It is their investment, their resource from which they can draw "credit," use to build sentences for writing.[10]

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9. Sagan, Juanita, ibid. Page XXX.
10. Conversation with Natividad Coordinator, Follow Through Program. concept of "credit-taking" as developed by Eugene and Juanita Sagan, ibid. footnote 1, page XXX.

CHAPTER FIVE

SPONTANEOUS LANGUAGE AND DECODING SKILLS

Relating Words from a Child's Spontaneous Language and Art Work to Skill in Decoding Or Phonics. {e.g. how to teach a child to read a family of words--"me, he, she, be, we."}
(word which corresponds to words in Basal Readers and/or on word lists)

(e.g. How to teach a child to read a word -- "me" or family of words (me, he, she, be, we) from Sally Miller's spontaneous language, drawing and description, and Barry Barnes' description of Leleng's action, drawing and description).

Teachers have many different ways of teaching phonics and sight words. Very few teachers however, relate those skills to a child's experience and/or to his vocabulary (those same words found in texts and on lists), and/or to his drawings, and/or to his own dramatizing of his words or drawings.

To illustrate the teaching of a phonics skill related to the child's experience in making sounds, I will use the word "me" which I have taken from Sally Miller's experience with me, and Barry Barnes' experience with Leleng. The word "me" appears in both of these examples as spontaneous language and/or action as written by a teacher, a child's drawing to illustrate that action, a child's description of that action. The word "me" is one of the most frequently used words in English.

Children love to have the opportunity to make sounds, to watch each other make sounds -- to learn phonics. In Goldsboro, Valerie Smith, Program Advisor from St. Louis, gave an example of how she and some of her teachers teach phonics skills.

Valerie says the word, e.g. "me," subvocally[11,12] or under her breath -- moving her mouth as if she were letting the sound out, but without giving the sound. She asks children to guess what word she is saying. Then she gives

11. Spolin, Viola - "Theater Games."
12. "Subvocalization" - as developed by E.B. and J.B. Sagan, Newsletter Editorial, ibid., Page XXX .

mirrors to the children and asks them to look at themselves saying the word ---- They look at their tongue and lip formation. The children then do the same thing with a partner.

The teacher may then write the word "me" on the blackboard, to illustrate letters which represent the sounds they are making .....Children are learning how sounds are made, from their own experience -- their mouths, their tongues -- science -- healthy self-concept -- relating their experience of their words to words in Basal texts and to phonics skills.

More phonics skills - making use of sounds children make during play --[13], [14]

Group lesson in phonics, dramatic play, art work, word cards.

A teacher may choose to listen to sounds children make during free-exploration or spontaneous play time and to write down what a child is saying or doing.

She may find a child playing with a toy car, making an "rrrrrr" sound. She may choose to use this sound later to teach phonics in a group, as illustrated in the "me" example, or she may ask the child to recall the sound he was making while playing with the car -- then ask other children to form their mouths in the same way and make that sound. She may write the letter "r" on the blackboard to illustrate the letter which represents the sound the children have made.

A teacher may find another child in the room who is exclaiming "oo" and another who may be making the sound of "mmmmmm" while eating a snack. She may choose the boy who made the "rrrr" sound, the child who made the "oo" sound, the child who made the "mmmm" sound to make their sounds in sequence, in a small group. While the other children listen to the "actor" making their sounds in sequence, they may discover that together they make "room" and the teacher may write the word on the blackboard. A teacher may then choose to ask children to

13. "My Kindergarten," ibid. Page 9 .
14. Brown, Donald, Ph.D.

draw a picture of the classroom or a picture of a room in their house. She may then have children who are willing write the word "room" on cards for their word bank.[15]

15, . I would play "Respondo" here .... writing down sounds the children make (even music if I could). Barry Barnes.

CHAPTER SIX

MORE DECODING SKILLS

Relating Sound with Letter Symbol -- Letters "M" and "E" Through Use of Photographs, Phonics (Sound), Writing Art (Scribbles) and Art Work, and Recognition of Letter Symbol (Related to Sound)[16]

To teach sounds, I have taken photographs of the children in the class and asked them to look at their mouths in the picture. I ask some children to look at a picture of a child whose mouth is closed in repose. I ask the children to make the sound if they put their mouths the same way, e.g. mmmmmmmmmmmmm. I ask some to look at a photograph of a child whose mouth is smiling broadly and asked them to make that sound ----- eeeeeeeeeeeee.

Then I asked them to take a crayon and while they are making the sound of "m"or"e,"to scribble as they make that sound. From the children's scribbles, I choose one in which I have identified the letter "M" and point out that the sound is "m", the name of the letter is "m." Then I write it on the board -- same with "e", or any other letter. Then I ask who does not have an "m" or part of an "m" in their scrible?"[17] If a child finds a part of an "m", I ask him to identify the missing parts, from the example on the board. It has been my experience that children delight in learning this way.

16 . "My Kindergarten," ibid. Page 9 .
17 . "Not-Hypothesis" - as developed by E.B. Sagan, ibid., Page xxx .

CHAPTER SEVEN

ENCODING SKILLS: SPEECH

Putting Sounds Together to Form Word Through Use of Dramatic Play [18]

(after previous experience in phonics (sound), artwork, writing, recognition of letters)

I have asked some of the children in a group to form an "army." The leader carries a card on which I have printed "m." Other children form an army. Another leader carries a card on which I have printed "e." Other children follow him. One "army" goes to one part of the room, the other "army" to another part of the room. I ask them to march and while they march they make the sound of their letter. I ask them to meet together. When they do, one army says "m", the other says "e." I give directions like a charade director to one army and to the other, until the sounds come together to make the word "me." Many words may be taught in a similar way -- word families, for instance, e.g. hug. One army starts out with "h" and comes to meet the "ug" family ---- producing hug. Then change the "h" to "b" and meet again -- bug, etc.

"Half the class can be given sounds of initial consonants and blends, the other half sounds of rhyming phonograms like -est and -ack. They can search for each other and try to discover which "pairs" make real words." Barry Barnes.

18. "My Kindergarten," ibid. Page 9.

CHAPTER EIGHT

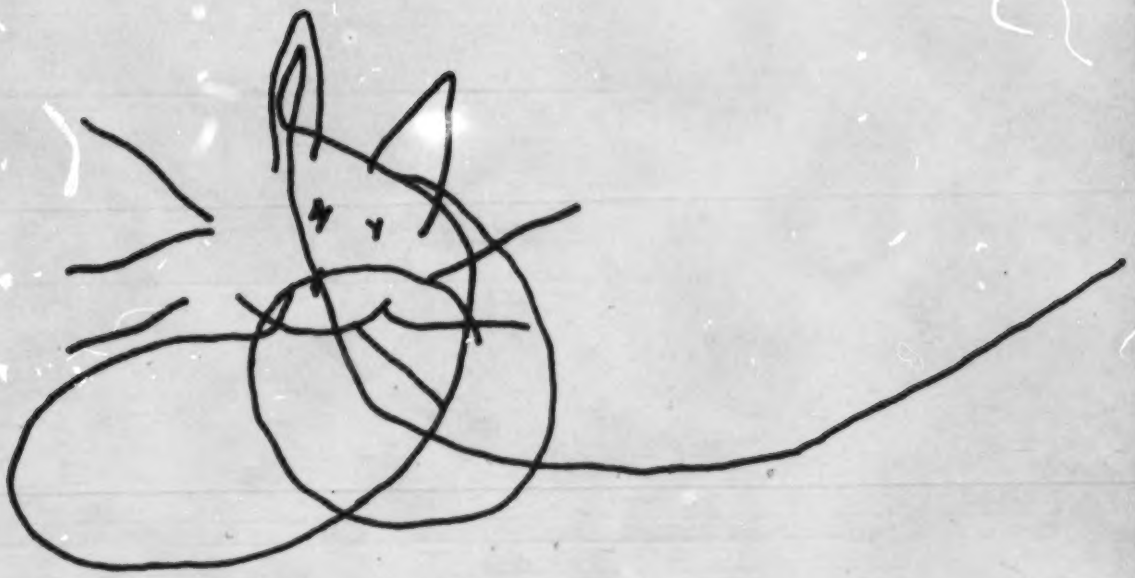
ENCODING SKILLS: WRITING

Teaching a Child to Write a Word from Recognition of Letters in His Art Work

To illustrate this, and in order to present a different word, I will use this sentence as an example. A child, in his spontaneous language has said, "My cat got in a fight."

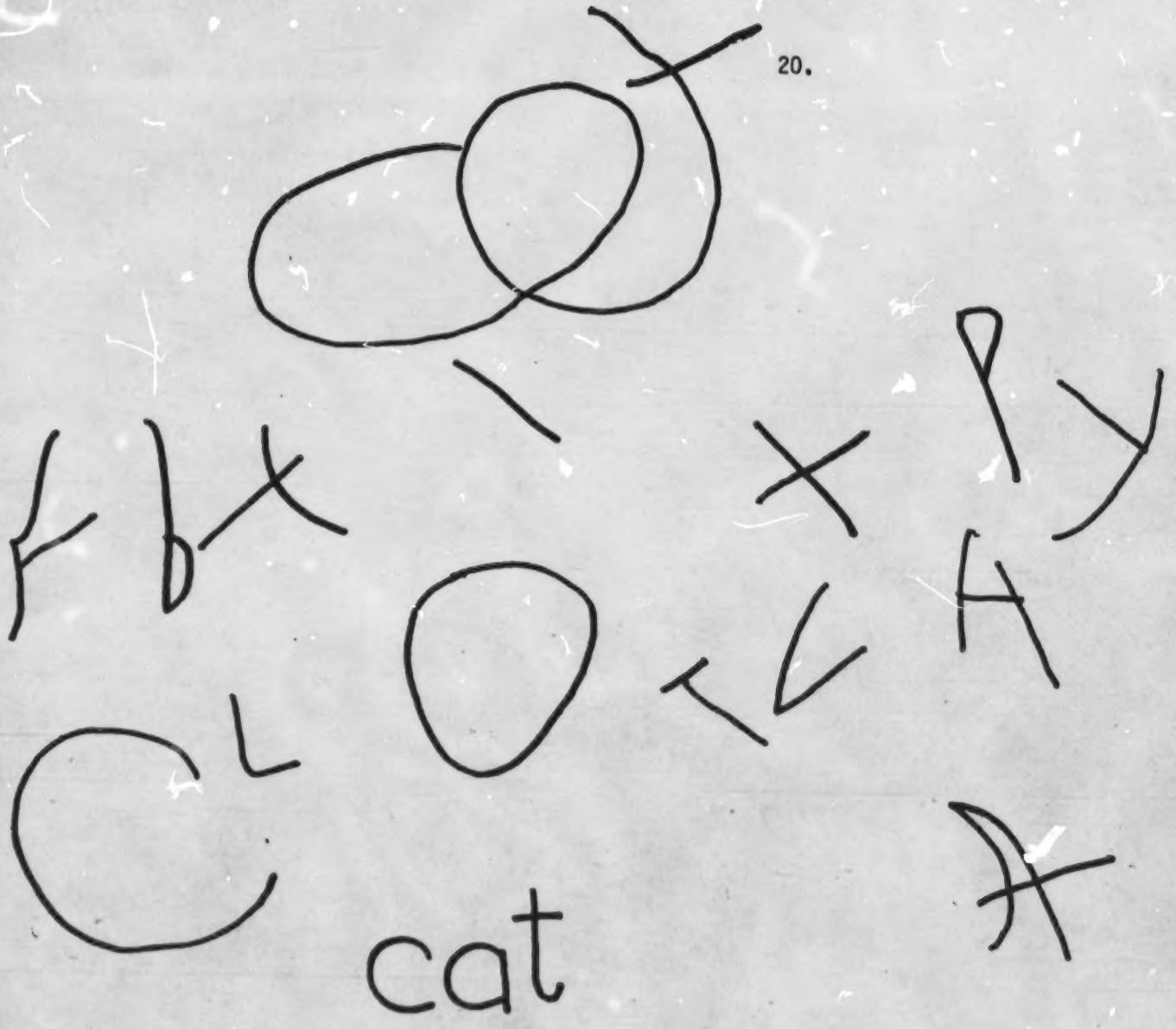
This sentence is from a group of sentences which children had used in talking spontaneously to each other, and which I had written down to read back to them. The child had chosen the word cat as his word for the day. This word and its family members are in many texts and on many word lists. For purposes of illustration and some in-service training, a member of the Laboratory staff asked me if I would show him how to write a word from his drawing of a cat (see following page for his drawing). His drawing is done with eyes closed, unaccustomed hand. A spontaneous drawing. Much to my delight, the word "cat" or "cet" appears in script (see following pages). A teacher may show the child the middle section of the picture. She may ask the child what shape it is, what letter. I suggest that she ask the child to draw that shape on a piece of paper, then ask him to draw a half of that shape. He may call it a moon or an orange or the cat's body. After he draws the half-circle, the teacher may tell him that that is a "c" if he does not know it already -- the first letter in cat. The teacher may then ask the child to draw another half-circle or orange, or cat's body which he has identified in his drawing and attached to it a piece of the cat's whisker which also appears in his drawing -- for the "a." Parts of the "t" also appear in his drawing, etc. This is an excellent way to move from scribble drawings,[19] to identification of letters, writing, spelling -- always using the child's work and his experience.

19. Kellogg, Rhoda - "Analysis of Children's Art" - National Press Books, c. 1969.



"CAT" -- by member of Far West Laboratory Staff -- Anonymous

20.



*Isolated parts of the drawing of "cat" showing letters which can be identified in the drawing. A child may identify these letters, put parts together to form the word "cat." Rhoda Kellogg's development of art gestalt.

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20. from "Analysis of Childrens' Art" by Rhoda Kellogg. National Press Books, 1969 I have traced the figures from the cat drawing on page 25.

CHAPTER NINE

RELATING ORAL READING TO LANGUAGE AND MATH SKILLS AND ACTIVITIES

From Choral Reading to art, to words and word cards, to math.[21]

Dorothy Hawthorne, Program Advisor, Owensboro wrote of her interest in expanding language to other areas of the classroom. She wrote example of how she had used choral reading and art for Halloween. The following is an example of the use of choral reading.

E.g. Choral Reading:

A FLY WENT BY by M. McClintock -- Beginner Books, Division of Random House

I sat by a lake,
I looked at the sky,
And as I looked
A fly went by.
He said, "oh dear,"
I saw him shake,
He shook with fear....
The fly said look
And you will see
That frog....
That frog is after me....

"That cat" he said,
Just look and see,
"That cat" he said
"Is after me."....
The cat said
"Look, I want no frog,
I want to get away from dog."....
"That pig," he said
Look back and see,
She likes to bite,
And she wants me....

As a teacher reads, let the children guess the underlined words.

Art

If the choral reading has a holiday theme, as did Dorothy's Halloween reading, I suggest a possible focus, so that the child may relate what he draws to himself.

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21. Process of "integration", ibid. footnote 6, page 7

For example:

"Close your eyes for a moment. Imagine that you are the cat or pumpkin or the witch. Draw a picture of you as that character....or draw a picture of yourself -- what you would like to do to the pumpkin, cat or witch."

For "A Fly Went By" type of choral reading "Choose your favorite part of what I have just read to you -- a word which you have said, or your favorite animal (or in your case Halloween word) in the poem. Draw a picture of your favorite word. Cut your picture out and paste it where you would like to place it -- on butcher paper." -- a class mural.

A teacher might then write each child's favorite word under their picture, or on a card for their word bank. Perhaps each child might write their word. Then ask each child to find another child whose word rhymes with their word. Each child may teach their word to their partner, finding similarities and differences in their words.

A teacher might write these words on the board, then write the word which rhymes with them, asking the children to come up with them.

Words in this story and in similar "easy-to-read" books or Dr. Seuss' series correspond to words found in primary texts and appear on the "250 most commonly word list" or on the Durrell list. A teacher might use these words to teach phonics.

A teacher might use parts of this lesson to teach math -- e.g. "How many words have the end sound of "og"? --(2). Show how many rods or attribute blocks. Draw or cut out circles to show how many words or blocks. How many words have the end sound of "ee"? (2). Ask a child to show how many blocks have the "ee" sound. How many "ogs" and "ees" are altogether? Put them all in a box. Take two out of the box. How many are left? Ask a child to close his eyes and feel how many blocks are left, or stones, etc. Write the numbers which represent their story -- after each step.

2+2=□
4-2=□
Make up similar stories for the following:
2+□=4.
4-□=2.
Ask the children to make up a number story using words from choral reading or words describing their picture.

"A teacher may ask, 'How many words begin like 'witch?' or 'How many more 'og' than 'ee' words?" (Barry Barnes)

This is one example of how to expand language into other areas of the classroom. It may serve as a model for any similar language experience.

Chapter Ten

MORE ON KEEPING RECORDS AND RELATING LANGUAGE TO OTHER SKILLS AND ACTIVITIES; REINFORCEMENT AND REVIEW

Keeping a Record of Words in a Child's Spontaneous Language

(same words which correspond to words in Basals and word lists), and relating spontaneous language to art work, dramatic play, phonics, writing and reading

Many teachers have taken dictation from children. It delights me to walk into a Follow Through classroom and see displays of children's art work and descriptions of their paintings, poetic expressions, individual books with drawings of the children, their families, their teachers -- and their words, dictated to the teacher or printed by the children. I like the "class books" of drawings and writings which I have seen -- reference books of words and stories by children. I have observed children going through these books with looks of pride, and saying "That's mine. I did that one." I have also had the pleasure of observing children looking through these books or looking at descriptions on the wall to find words which they want to learn to spell.

One of the most enjoyable experiences I had was in a third grade class in Goldsboro, where children were writing their "likes" and "don't likes" on large paper -- then drawing pictures. The children were so involved in what they were doing that they did not want to go on to another activity. Children love to talk about their likes and dislikes. One of the most important things a child has to learn is to distinguish between what he likes, what he doesn't like -- a process of personal sorting, that develops decision-making and self-esteem.

I would like to give credit to how much teachers have accomplished. There are problems involved in taking dictation -- and recording so many words. One problem seems to me to be that some teachers are doing too much, rather than too little! Some teachers are writing down so much of what children say, that they are exhausting themselves and giving the children too many words, with no

systematic way of dealing with them or keeping an account of them. Some teachers have introduced so many words into word envelopes and word banks that children become confused and frustrated. Some teachers are overwhelmed with the amount of work involved. At times I have had a fantasy of words flying around the room without a way of knowing which children had which words -- or which sounds they knew or didn't know. A teacher has a number of choices, but she must limit them, or words will get out of hand and will not be useful to the child. A teacher may make her choice of words which she wants to keep track of from spontaneous language (using words which correspond to words on lists or in texts).

A teacher needs to limit the number of words she will present to groups and individuals within the groups -- words for individual word banks.

After the teacher has collected some sentences from spontaneous language and action of children and after she has read to them what she has written each day for a period of time (4-6 weeks), she may compare the words the children have used with words on the lists mentioned above. Then she may make a list of words which she would like to teach (sight and phonics) during the year. From her list a teacher may keep a record of which words she has presented and which sounds and words each child has learned. She may check words which she has presented from her list and may make a card for each child, on which she writes words which each has learned by acting, drawing, writing, reading, games. I suggest that a teacher choose to present and work with the most common, easy to read words which contain the different sounds of English, or words found in texts and on lists. This is not to exclude a few words which are not on lists which children have deep feelings about, but which are more difficult to read. Sylvia Ashton Warner in "Teacher," cites key words such as "ghost, scare, kill, monster, kiss, hug, love." I suggest a teacher focus as much as possible on

nouns and action verbs presented in texts and on lists. Words such as "the, and, on, is," etc. may be learned as sight vocabulary or from their own sentence structure found in spontaneous language. Children may begin to recognize these the more they hear their own sentences being read to them.

Mrs. Dean and Mrs. Ward of Goldsboro have a word tree containing common and easy to read words in their room. This tree was placed in a central location so that children could refer to it for words they wanted for their stories. The following is an example of how to introduce a word into an individual child's word bank:

> After a child has written and/or identified the word "me" and has chosen that word from hearing it read back to him, and/or from drawing a picture of it, and/or sounded it, and/or dramatized it, a teacher may give the child a card with his word "me" on it. He may keep the card in an envelope. Or, a teacher may choose to keep words for each child on shower curtain rings and hung in the classroom, as Martha Chance and Janet Jolly have done in Owensboro. They wrote:
> "Each child has his ring for his words on a pegboard. The words are added as each child progresses at his own rate. He tells us the words he wants to learn. He may keep all his words on his ring. The boys rings are hung on one side of the pegboard and the girls are on the other side. Each side of the pegboard is a different color. The words are placed on the rings in alphabetical order, each child may take his words home any time he wishes and bring them back and place them on a hook on the pegboard.
> When the child needs to know how to spell a word for writing

a story he can find the correct spelling without having to ask how to spell it."

As I listen, I record which words the child can read and which words he has forgotten. If a child has forgotten a word I ask him to return it to a special bank for those words. If he wants to earn it back he may draw a picture of that word. I suggest that a teacher periodically go through each child's word bank (e.g. every two weeks) and record which words the child can read, and check those words off her list of words.

Reinforcement and reviews are important. Review can come as a new experience each time. A teacher may ask a child in a group to look into his word bank, hold up a card and ask others in the group if they know the word. The ones who do may whisper the word to the teacher and then ask the child to read his word. The teacher may record which children know which words. The ones who can read the word may have that word on a card for their own word bank. Others who would like the word, but who cannot yet read it, may find a rhymer of that word in their bank or draw a picture of the word and then have it on a card.

One day a group of children may take their words out of their banks and make sentences or nonsense sentences with their words, then read them to one another.

Another day, a teacher may ask a child in a group to pick a word he has forgotten. The child may show it to the group and ask others in the group to sound it out.

Another form of review may be that the teacher read children's sentences (from their spontaneous language or words which are already in their word bank) onto a tape recorder and ask each child to choose his favorite word, then to find that word in his word bank.[22]

22. "My Kindergarten" ibid. footnote 7, page 9.

Especially recommended by Barry are "What's My Rule?" games with word cards. The rules can be sorting rules based on functions or rules based on sounds or letters.

A teacher may ask each child in a group to make a sound into the tape recorder, then listen back to the tape and have children choose the favorite sound they heard, and match that sound up with the letter symbol which is written on a card, in the children's word bank.

MB/jw: 2/19/71

LESSON PLAN FOR LANGUAGE WORKSHOP

USE OF SPONTANEOUS LANGUAGE

Assistant teacher in workshop write down one sentence or 2-3 word phrase of what workshop participants are saying as they talk to one another, before the workshop -- as they drink coffee, talk spontaneously.....

e.g. "Oh, I like those boots."
"Right this moment?"
"What do you think about a party?"
"My child would come."
"I am coming."

Workshop teacher underline a few words which are found on "250 most commonly used word list" or on Durrell Phonogram list.

Purpose: To show examples of how words in spontaneous language correspond to words which children need to learn to read (simple words which they can learn phonetically -- words which a teacher can teach and keep a record of, by limiting number of words, words which will prepare children to read simple easy-to-read books (Dr. Seuss, simple readers which may be required in the next grade in another school).

Workshop teacher read to the group what she has written. Take time to appreciate response of audience to listening to what they have said, read back to them.

Purpose: Appreciation of spontaneous language --

Workshop teacher: "I will be working with a group who would like to participate in an experience -- using the media of art in relationship to spontaneous language." 1).

1). Process of "integration" -- as developed by Sagan, Eugene B. and Juanita B. Institute for Creative and Artistic Development -- Oakland, Calif. copyright 1965

Purpose: 1. Appreciation of spontaneous language extended to art.

2. To illustrate that art can be related to spontaneous language rather than teacher sending children to art center with no focus other than "just go and draw a picture" - taking dictation from an unrelated experience.

We will then progress from art to identification of words from spontaneous language which describe the art work (which correspond to words found in texts, or on word lists.

If you do not wish to participate, I will give you three alternatives.

Purpose: To give choices to "not participate" in art experience yet still participate actively in relationship to the objective of use of spontaneous language.

1. Make written observations of participants. Describe the action you observe and/or verbal interaction. Write your personal feelings or evaluations in parentheses (to separate those from the action or verbal interaction which you describe).

Purpose: 1. Art of description.

2. Focus on how much participants can do with one simple statement.

3. To substantiate the idea that words from spontaneous language show in their pictures and in descriptions of their picture.

4. To give feedback by reading descriptions to help participants appreciate what they have done.

5. To use observing skills to find out about process teaching, 2).

2). "Creative Behavior Process". ibid page 1.

individualizing within a common lesson plan
experience, discovery learning.

2. If you do not wish to participate in the art experience or write observations, meet in a group with the 250 word list and Durrell list (these words are also found in basals and "easy to read" books and sentences from spontaneous language today. Instructions are placed on table.

Purpose:
1. To offer a choice of doing "thought work" for those not interested in participating in an experience similar to what a child might have in the classroom, or not wanting to use observing skills.
2. To find out how a teacher can limit words which she will teach by selecting words which a child can deal with phonetically.
3. How spontaneous language can be used to expand the child's experience in reading.
4. How word banks can be developed from child's spontaneous language.
5. To provide a follow-up lesson for art students by using a person's statement (from spontaneous language) which they have expanded in art, to illustrate phonics game and development of word bank -- relationship to spontaneous language.
6. To relate what this group has learned about use of spontaneous language to what other groups have learned from their experiences.

3. If you do not want to do any of the above suggestions meet in a group and find suggestions for not doing any of the above suggestions. 3).

Purpose: To give the students the opportunity to not do, still relating the "Not doing" to the use of spontaneous language, their responses to such a lesson).

3). "Not Hypothesis". ibid page 1.

ART INSTRUCTIONS

1. Take one piece of colored construction paper and one piece of chalk.
2. If you are willing, close your eyes. If you find it uncomfortable to close your eyes, open them now and then and close them, or put your hand over your eyes.
3. Think about the sentences that were just read to you. Think about your sentence.
4. Begin to explore your paper with your hands, with your eyes closed. Feel the limits of the paper, its size, texture.
5. Feel the chalk -- its size, texture.
6. Using the broad side of the chalk, draw a picture of yourself saying or doing what was read back to you from your own sentence.
7. Write three words from your sentence which show in your picture.
8. Share your pictures and writing with one another.
9. Discuss and/or ask questions about how you see how spontaneous language, art and writing, help a child develop language experience.

INSTRUCTIONS FOR OBSERVERS

1. Make written observations of participants who are using art as their media (progression from spontaneous language).
2. Describe the action you observe and/or verbal interaction.
   Write your personal feelings or evaluations in parentheses.
   Give yourself permission to stop observing and writing when you feel you have had enough.
4. Keep as a focus how the art participants are using their spontaneous language in art, then in writing.
5. Read your observations to each other.
6. Choose what parts of your observations show how art participants are using spontaneous language in art, then in writing, a description of that art work. Choose to read parts to the art group for feedback.

INSTRUCTIONS FOR GROUP WITH 250 WORDS MOST COMMONLY USED LIST, DURRELL LIST

To be lead by workshop assistant.

1. Find words which appear in your spontaneous language (as written down and read by the workshop teacher and/or assistant), which correspond to words on lists or in Basals. Make a list of corresponding words.

   (Purpose: words found in spontaneous language correspond to words found on 250 list or Durrell. These are simple words -- e.g. words that a child can learn to read (found in texts and "easy to read books). To help a teacher limit words so that she can select simple words which the child can deal with phonetically, and from these to learn word clues.

2. You will find a copy of my booklet on use of spontaneous language.
3. Read Page 22 -- a phonics game.
4. Choose a word from the spontaneous language of today, a word which corresponds to one found on Durrell or 250 list. Choose either a simple noun or action verb which has rhyming words (of the same family).
5. Play the game which you have read about using the word which you have choosen.
6. Assistant write word they have used on a word card.
7. Discuss how you would use a simple word from spontaneous language to develop a word bank. (If you wish, turn to pages 12, 32 in my booklet).
8. Prepare to teach the game from page 22 to art participants who have written three words describing their picture.
9. Prepare to report on the development of a word bank from your discussion.

   Purpose: 1. How spontaneous language can be used to expand the child's experience in reading, how word banks can be developed from child's spontaneous language, to provide a follow-up lesson for art students by using words from spontaneous

language which they have expanded in art, to illustrate phonics game and development of word bank -- relationship to spontaneous language, teaching skills necessary for reading).

INSTRUCTIONS FOR PARTICIPANTS WHO WOULD LIKE TO NOT PARTICIPATE IN OTHER GROUPS

Purpose: To provide an experience to not do, for those who are not willing. To illustrate the use of not-doing, still keeping the focus of response to use of spontaneous language (these could be negative responses, used in a socially acceptable way). Or the response could be positive, using an individual's own initiative to modify or teach in his own way, related to spontaneous language. Choose one of the following:

1. Write an instruction for yourself for using spontaneous language, and write how you would implement and/or teach your plan to others.
2. Write about the experience you have had in being willing to say, "No, I won't do the assignment."
3. Give yourself permission to leave. (and write what the experience of leaving was like for you).
4. Draw a picture of what you would like to do to me for giving you this assignment.

DISCUSSION:

Purpose:

1. To bring groups together to share with one another what they have learned in each group.
2. To have one group teach another group what they have learned, by demonstration.
3. To talk about and ask questions about their experience in working with spontaneous language, extending to art, writing, phonics games.
4. To contribute new ideas, or modifications of ones presented.
5. To discuss how they see spontaneous language related to words found on lists and texts, art, phonics games, artwork.
6. To share their insights with one another, to check with one another on what they are not clear about (instead of relying on the workshop teacher to tell) -- process of "integration" and discovery learning.

Instructions:

1. Ask observers to read portions to the art students.
2. Ask group working on words found in word lists and reading phonics game to teach that game to art students, using descriptions of pictures by art students. Ask them to share what they have learned about transfering words to word banks and other ideas.
3. Ask art students to show their work and to tell what the lesson plan was.
4. Ask group who chose to not do the instructions to show what they had done -- or workshop teacher read what the instructions were, upon request (if none chose to do those instructions).
5. Group discussion on what they had learned, or for clarification of use of process in teaching use of spontaneous language.

MB/jw 11/17/70

THE FIRST 250 MOST COMMONLY-USED WORDS

These words are used in the lower grades as mastery-list words. The harder words are marked with a star.

a	better	dog	go	just	mother	play	take	two	work
about	big	don't	going	keep	much	*pretty	teacher	*until	would
after	book	door	good	kind	must	put	tell	up	*write
*again	boy	down	got	know	my	ran	*than	us	year
all	boys	each	*great	large	name	read	that	*use	years
along	*brother	eat	had	last	never	*ready	the	used	you
also	but	*enough	happy	left	new	right	*their	*very	your
always	*by	*ever	hard	let	next	room	them	want	
am	call	every	has	letter	nice	said	then	*wanted	
an	came	father	have	like	night	saw	*there	was	
and	can	*few	he	little	*no	say	*these	water	
*another	car	*find	*heard	live	not	school	they	way	
any	*children	fire	help	lived	now	see	thing	we	
are	*Christmas	first	her	long	of	she	things	week	
*around	city	five	*here	look	off	should	think	well	
as	*cold	for	him	looked	old	side	this	went	
*asked	come	*found	his	made	on	small	*thought	were	
at	comes	four	home	make	*once	snow	three	what	
away	*coming	*friend	hope	man	one	so	*through	when	
back	could	from	house	*many	only	some	time	*where	
be	*country	fun	how	may	or	something	*to	*which	
*beautiful	day	gave	I	me	other	soon	today	*while	
because	days	get	if	men	our	*started	told	white	
bed	dear	*getting	in	money	out	stay	*too	who	
*been	did	girl	into	more	over	still	took	will	
*before	*didn't	*girls	is	*morning	people	summer	town	winter	
best	do	give	it	most	place	*sure	tree	with	

"Durrell List of Rhyming Phonograms in High Frequency Words"

D.D. Durrell
Boston Univ.

Words in the speaking vocabularies of primary grade children; phonogram groups from "Vocabulary of Rymes," Webster Collegiate Dictionary. G.& C. Merriam Co.

ab - cab, crab, dab, jab, scab, stab
able - able, stable, table
ace - ace, brace, face, grace, lace, place, race, space, trace
ack - back, black, crack, jack, lack, pack, quack, rack, sack, shack, smack, snack, stack, tack, track
act - act, fact
ad - bad, dad, glad, had, lad, mad, pad, sad
ade - blade, fade, made, shade, spade, trade, wade
afe - safe
ag - bag, drag, flag, gag, rag, sag, snag, tag, wag
age - age, cage, page, sage, stage
aid - aid, braid, maid, afraid, laid, paid
ail - ail, fail, frail, hail, jail, mail, nail, pail, quail, rail, sail, snail, tail
ain - brain, chain, drain, gain, grain, lain, main, pain, plain, rain, sprain, stain, train
aint - faint, paint, quaint, saint
air - air, chair, fair, hair, pair, stair
ait - bait, wait
ake - bake, brake, cake, flake, lake, make, rake, shake, snake, stake, take, wake
ale - ale, bale, gale, male, pale, sale, scale, stale, tale, whale
alf - half, calf
alk - balk, chalk, stalk, talk, walk
all - ball, call, fall, hall, small, stall, tall, wall (also; shall)
am - clam, cram, dam, ham, jam, slam, swam (also; amb- lamb)
ame - blame, came, dame, flame, game, lame, name, same, shame, tame
amp - camp, clamp, cramp, damp, lamp, ramp, stamp, tamp, tramp
an - an, bran, can, fan, man, pan, plan, ran, span, tan, than
ance - chance, dance, glance, lance, prance
and - and, band, brand, grand, hand, land, sand, stand
andle - candle, handle
ane - cane, lane, pane, plane
ang - bang, clang, fang, gang, hang, rang, sprang
ange - arrange, change, range, strange
ank - bank, blank, crank, drank, frank, plank, rank, sank, spank, tank, thank
ant - ant, pant, plant, slant
ap - cap, chap, clap, gap, lap, map, nap, rap, sap, slap, scrap, snap, tap, trap, wrap
ape - ape, cape, grape, nape, scrape, shape, tape
ar - bar, car, far, jar, mar, scar, star, tar
arch - arch, march, starch
ard - card, guard, hard, lard, yard
are - bare, care, dare, fare, glare, mare, pare, rare, scare, share, snare, spare, square, stare
arge - charge, large
ark - ark, bark, dark, lark, mark, park, shark, spark

arm - alarm, arm, charm, farm, harm
arn - barn, darn, yarn
arp - harp, sharp
art - art, cart, chart, heart, part, smart, start, tart
arry - carry, marry, tarry
ase - base, case, shase, vase
ash - ash, cash, slash, crash, dash, flash, gash, hash, lash, mash, rash, sash, smash, trash
ask - ask, mask, task
ass - brass, class, glass, grass, lass, mass, pass
ast - blast, cast, fast, last, mast, past
aste - baste, haste, paste, taste, waste
at - at, bat, cat, chat, fat, flat, hat, mat, pat, rat, sat, that,
atch - batch, catch, hatch, latch, patch, scratch, snatch
ate - ate, crate, date, gate, hate, late, mate, plate, rate, skate, slate, state
ath - bath, path, lath
attle - battle, cattle, rattle, tattle
aught - caught, taught
ause - because, pause, cause
ave - behave, brave, cave, gave, grave, pave, rave, save, shave, wave (also; have)
aw - caw, claw, draw, flaw, gnaw, jaw, law, paw, raw, saw, slaw, squaw, straw, thaw
awk - hawk, squawk
awl - bawl, crawl, shawl, scrawl
awn - dawn, drawn, lawn, yawn
ay - bay, bray, clay, day, dray, gay, gray, hay, jay, lay, may, pay, play, ray, say, spray, stay, tray, way
e - be, me, he, she, we
ea - flea, pea, sea, tea
each - beach, bleach, each, peach, preach, reach, teach
ead - bead, lead, plead, read
eak - break, steak (also; weak, freak)
eal - deal, heal, meal, real, seal, squeal, steal, veal
eam - beam, dream, gleam, scream, steam, stream, team
ean - bean, clean, lean, mean, wean
eap - cheap, heap, leap, reap
ear - clear, dear, ear, fear, gear, hear, near, rear, smear, spear, tear
ear - bear, pear, wear, tear, swear
earn - earn, learn
ease - please, tease
east - east, feast, least, yeast (also; breast)
eat - beat, cheat, eat, heat, meat, neat, peat, seat, treat, wheat
eave - leave, heave, weave
eck - check, deck, neck, peck, speck, wreck
ed - bed, fed, led, red, shed, sled, wed
edge - edge, hedge, ledge
ee - bee, free, knee, see, three, tree
eed - bleed, deed, feed, need, seed, speed, tweed, weed
eek - cheek, creek, meek, peek, seek, week
eel - eel, feel, heel, kneel, peel, reel, steel, wheel
eem - seem
een - green, keen, queen, screen, seen

eep - creep, deep, keep, peep, sheep, sleep, sweep, steep, weep
eer - beer, cheer, deer, steer
eet - beet, feet, meet, sheet, sleet
eeze - breeze, freeze, sneeze, squeeze, wheeze
eft - left, theft
eg - beg, leg, peg
eld - held, weld
elf - elf, self, shelf
ell - bell, cell, fell, hell, sell, shell, smell, spell, tell, well, yell, swell
elp - help, yelp
elt - belt, felt, melt
em - gem, hem, stem, them
en - den, hen, men, pen, ten, then, when, wren
ence - fence,
ench - bench, drench, wrench
end - bend, blend, end, lend, mend, send, spend, tend
ent - bent, cent, dent, lent, rent, sent, spent, tent, went
ept - crept, kept, slept, swept, wept
er - her
erry - berry, cherry, ferry, merry
esk - desk
esh - flesh, fresh, mesh
ess - bless, chess, dress, guess, less, mess, press
est - best, blest, chest, guest, nest, pest, rest, test, vest, west
et - bet, get, jet, met, net, pet, set, wet, yet
etter - better, letter, setter, wetter
ew - dew, few, flew chew, grew, knew, mew, hew, pew, stew
ib - bib, crib, fib, rib
ice - dice, ice, lice, mice, nice, price, rice, slice, spice, twice
ick - brick, chick, click, kick, lick, nick, pick, quick, sick, slick, stick, thick, tick, trick, wick
id - bid, did, hid, kid, lid, rid, skid, slid
ide - bride, glide, guide, hide, pride, ride, side, slide, tide, wide
idge - bridge, ridge
ie - die, lie, pie, tie
ief - brief, chief, grief, thief
ife - fife, knife, life, wife
ift - drift, gift, lift, sift, swift
ig - big, dig, fig, jig, pig, rig, twig, wig
igh - high, sigh, thigh
ight - bright, fight, flight, fright, height, knight, light, might, night, right, sight, tight
ign - sign, design
ike - bike, hike, like, pike, spike, strike, alike
ild - child, mild, wild
ile - file, mile, pile, smile, tile, while
ilk - milk, silk
ill - bill, chill, dill, drill, fill, grill, hill, ill, kill, mill, skill, spill, still, thrill, will
im - dim, him, rim, skim, slim, trim
imp - imp, limp, shrimp
in - bin, chin, din, fin, gin, grin, in, pin, sin, skin, spin, thin, tin, twin, win

ince - mince, prince, quince, since
inch - finch, inch, pinch, winch
ind - bind, blind, find, grind, hind, kind, mind, wind (also; bne short-i --wind)
ine - dine, fine, line, mine, nine, pine, shine, spine, swine, tine, twine, vine, whine, wine
ing - bring, cling, ding, king, ping, ring, sing, sling, spring, sting, string, swing, thing, wing, wring
ink - blink, brink, drink, ink, kink, link, pink, shrink, sink, stink, think, wink
ip - chip, clip, dip, drip, flip, grip, hip, lip, nip, rip, ship, sip, skip, slip, snip, strip, tip, trip, whip
ipe - pipe, ripe, snipe, stripe, swipe, wipe
ird - bird, third
ire - fire, hire, spire, tire, wire
irl - girl, twirl, swirl, whirl
irt - dirt, flirt, shirt, skirt, squirt
is - his, is
ish - dish, fish, wish
isk - brisk, disk, risk
iss - hiss, kiss, miss
ist - fist, list, mist, twist, wrist
it - bit, fit, grit, hit, kit, lit, mit, pit, quit, sit, slit, spit, wit, knit
itch - ditch, itch, hitch, witch
ite - bite, kite, site, spite, white, write
ive - dive, fife, hive, live, strive, thrive
ive - give, live
ix - fix, mix, six
ize - prize, size
o - go, no, so (also; to)
oach - coach, poach, roach
oad - load, road, toad
oaf - loaf, oaf
oak - cloak, oak, soak
oal - coal, foal, shoal
oan - loan, moan, roan
oap - soap
oar - boar, roar, soar
oast - boast, coast, roast, toast
oat - boat, coat, float, gloat, goat, oat, throat
oard - board, hoard
ob - bob, cob, job, knob, mob, rob, sob
obe - globe, robe
ock - block, clock, cock, crock, dock, flock, frock, knock, lock, rock, shock, smock, sock, stock
od - clod, cod, God, nod, pod, prod, rod, sod
ode - code, rode
odge - dodge, lodge
oe - doe, foe, hoe, toe, woe (also; shoe)
oft - loft, oft, soft
og - bog, cog, dog, fog, frog, hog, log
oice - choice, voice, rejoice
oil - boil, broil, coil, foil, oil, soil, spoil, toil

oin - coin, join
oise - noise, poise
oke - broke, choke, coke, joke, poke, smoke, spoke, stroke, awoke, woke
old - bold, cold, fold, gold, hold, mold, old, sold, told
ole - hole, mole, pole, sole, stole, whole
oll - roll, stroll, toll (also; doll)
olt - bolt, colt, jolt
ome - dome, home (also; come, some)
on - son, ton, won (also; on, upon)
ond - blond, bond, fond, pond
one - bone, cone, lone, stone, throne, tone, zone, alone
one - done, none, one
ong - along, gong, long, prong, song, strong, throng, wrong
ood - good, hood, stood, wood (also; food, flood)
oof - hoof, roof, proof
ook - book, brook, crook, hook, look, nook, shook, took
ool - cool, drool, fool, pool, school, spool, tool (also; wool)
oom - bloom, boom, broom, gloom, groom, loom, room
oon - coon, croon, moon, noon, spoon, soon
oop - coop, droop, hoop, loop, scoop, stoop, swoop, swoop, troop
oor - door, floor
oose - goose, moose, loose, noose (also; choose)
oot - boot, hoot, shoot, toot
op - chop, crop, drop, flop, hop, lop, mop, pop, prop, shop, slop, sop, stop, top
ope - hope, mope, rope, slope
ore - bore, core, fore, more, score, shore, snore, sore, store, swore, tor, wor
ork - cork, fork, pork, stork (also; work)
orm - form, storm
orn - born, corn, horn, morn, scorn, thorn
ort - short, sort, fort, port, sport
ose - chose, close, nose, pose, rose, those (also; lose, dose)
oss - boss, cross, loss, moss, toss, across
ost - cost, frost, lost
ost - host, most, post
ot - blot, cot, dot, got, hot, jot, knot, lot, not, pot, plot, rot, shot, spot, trot, tot
ote - note, quote, rote, vote
oth - broth, cloth, moth (also; both)
ouch - couch, crouch, ouch, pouch, slouch (also; touch)
oud - cloud, loud, proud, shroud
ough - rough, tough, enough
ought - bought, brought, fought, ought, sought, thought, wrought
oul - foul (also; soul)
ould - could, should, would
ound - bound, found, ground, hound, mound, pound, round, sound, wound (also; wound)
ount - count, mount, amount
our - flour, hour, our, scour, sour (also; four)
ouse - blouse, house, louse, mouse
out - about, out, pout, scout, snout, spout, stout, trout
ove - clove, cove, drove, grove, stove, wove

ove - dove, glove, love, shove, above (also; move)
ow - blow, bow, crow, flow, glow, grow, know, low, mow, row, show, slow,
- snow, stow, throw
ow - bow, brow, cow, how, mow, now, plow, prow, row, sow, vow, allow
owl - fowl, growl, howl, owl, prowl, scowl (also; bowl)
own - brown, clown, crown, down, drown, frown, gown, town
own - blown, flown, grown, known, mown, own, shown, sown
ox - box, fox, ox
oy - boy, coy, joy, toy
oze - doze, froze
ub - club, cub, grub, hub, rub, scrub, shrub, stub, tub
ube - cube, tube
uch - much, such
uck - chuck, cluck, duck, luck, puck, stuck, shuck, struck, suck, truck,
tuck
ud - bud, mud, cud, thud
udge - budge, grudge, judge, nudge, smudge
uff - bluff, cuff, gruff, snuff, stuff, puff
ug - bug, drug, dug, hug, jug, mug, plug, rug, smug, snug, tug
(urge; huge)
ule - mule, yule
ull - dull, gull, hull, skull
ull - bull, full, pull
um - drum, gum, hum, plum, rum, scum, slum, strum, sum
umb - crumb, dumb, numb, plumb, thumb
umble - bumble, fumble, humble, jumble, mumble, rumble, stumble, tumble
ump - bump, dump, hump, jump, lump, plump, pump, rump, slump, stump,
thump, trump
un - bun, fun, gun, nun, pun, run, spun, stun, sun
unch - bunch, crunch, hunch, lunch, munch, punch, scrunch
und - fund
une - June, tune, prune
ung - clung, flung, lung, rung, slung, sprung, strung, stung, sung, swung
unk - bunk, chunk, drunk, hunk, junk, punk, shrunk, skunk, spunk, sunk,
trunk
unny - bunny, funny, sunny
unt - blunt, bunt, grunt, hunt, punt, runt, stunt
up - cup, pup, sup, up
ur - blur, cur, fur, spur
ure - cure, pure, sure
urn - burn, churn, spurn, turn, urn, return
urse - curse, nurse, purse
urt - hurt, spurt
us - bus, plus, us
ush - blush, brush, crush, flush, gush, hush, mush, plush, rush, slush,
thrush
ush - push, bush
usk - dusk, husk, tusk
uss - fuss, muss
ust - bust, crust, dust, just, must, tust, trust
ut - but, cut, hut, nut, rut, shut, smut
uy - buy
uzz - buzz, fuzz
y - by, cry, dry, fly, fry, my, shy, sky, sly, sty, thy, try, why